



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

NOTES ON THE SOURCES FOR MEDWALL'S *Nature*

Professor W. R. Mackenzie in his recent article, "A Source for Medwall's *Nature*,"¹ discusses the relationship of this morality to Lydgate's *Reson and Sensuallyte* and cites parallel passages to show that "the two works exhibit remarkable coincidences of character, situation and language." Unfortunately, Professor Mackenzie failed to note that his discovery was anticipated as long ago as 1898 by Professor Brandl in his introduction to Medwall's play.² Professor Brandl there points out that *Nature* possesses the same characteristics as Lydgate's *Reson and Sensuallyte*. He notes in addition that the latter is a translation of an allegorical didactic poem, *Les Échecs amoureux*. Although Dr. Brandl does not employ Professor Mackenzie's method by citing parallel readings, he lists methodically the powers and functions of Nature which are identical in poem and play.

So far as Medwall's source for the allegorical figure, Nature, is concerned, Professor Mackenzie confines himself to Lydgate's *Reson and Sensuallyte*. Dr. Brandl has carried the matter further for he refers also to Lydgate's *Assembly of the Gods*,³ which seems quite as possible a working basis for Medwall as the earlier poem. Indeed, the personification of Nature is a favorite figure with Lydgate. Dr. Ernst Sieper in his note to v. 203 ff. of *Reson and Sensuallyte*⁴ gives numerous examples of its use. He mentions Lydgate's *Pilgrimage*,⁵ *The Entry of Henry the Sixth into London after his Coronation in France*,⁶ *The Troy-Book*,⁷ *Ballad on the Forked Head Dresses*,⁸ and *Ballad on Presenting an Eagle to the King and Queen on the Day of their Marriage*.⁹ Two other allu-

¹ *Pubs. Mod. Lang. Assoc. of Amer.* XXIX, 188 ff.

² Brandl, *Quellen des weltlichen Dramas in England*. (Quellen und Forschungen LXXX, pp. xliii, xlv.) Professor Mackenzie cites only J. S. Farmer's edition of *Nature*. It would appear that he had not consulted Brandl's text and excellent introduction. This omission is all the more strange since in his book, *The English Moralities from the Point of View of Allegory* (1914), Brandl's volume is mentioned in the list of authorities and is quoted with respect to other plays (cf. p. 64).

³ Lydgate, *The Assembly of the Gods*, ed. C. L. Triggs, E. E. T. S., Extra Series 69.

⁴ Lydgate, *Reson and Sensuallyte*, ed. E. Sieper, E. E. T. S., Extra Ser. 84, 89. See Studies and Notes, p. 81.

⁵ Lydgate, *Pilgrimage of Man*, p. 89. E. E. T. S., Extra Ser. 77, 83, 92.

⁶ *Lydgate's Minor Poems*, ed. J. O. Halliwell (*Early Eng. Poetry* II, 1 ff., 46 ff., and 213-216. Percy Soc.).

⁷ Lydgate's *Troy-Book*, Bk. I, vs. 1304, 1588, 1713, 2614, etc.

sions to Nature may be added to Dr. Sieper's compilation. They are found in *Lydgate's Testament*⁸ and *The Complaint of the Black Knight*.⁹

Both Lydgate and Chaucer¹⁰ in their descriptions of Nature were directly influenced by Alanus de Insulis who gives an important place to this allegorical figure in his *Anticlaudian* and also in his *De Planctu Naturae*.¹¹ Indeed, Alanus probably served as the ultimate source for nearly all the allegorical representations of Nature in mediæval literature. One example of these personifications is found in an unpublished thirteenth century poem, entitled, *Disputatio inter Morbum et Naturam*.¹² It describes a conflict between Morbus and Natura and names all the principal physicians as enlisted on the side of the latter. Its chief interest in this connection is the distinct embodiment of Nature as a controlling factor in the life of man. The *Anticlaudian* in particular contributes much to the representation of Nature, who is shown deliberating with the Virtues and taking a leading part in the action of the poem. The House of Nature in this poem is adorned with portraits of Aristotle, Plato, and others, the very philosophers who are named in both Lydgate's *Reson and Sensuallyte* and Medwall's morality as knowing the most about nature of all men who have ever existed.

EDITH R. MACAULEY.

Bryn Mawr College.

HEINE'S *Schäfer und Doris*

In *Mod. Lang. Notes* xxxi, 313, I called attention to the fact that the *Schäfer* of the *Harzreise* in the phrase *Schäfer und Doris* (ed. Elster III, 18) represented the actual name of the *Oberpedell* in service during Heine's stay in Göttingen. An additional citation which has just come to notice shows that *Doris* also is a word-

⁸ *The Minor Poems of John Lydgate*, pp. 329 ff., ed. H. N. MacCracken (1911).

⁹ *Chaucerian Pieces*, ed. W. W. Skeat (*The Works of Geoffrey Chaucer* VII, 245 ff.).

¹⁰ See Brandl (note 2), p. xlv, who there points out the essential similarity between Chaucer's Nature in the *Parlement of Foules* and other personifications.

¹¹ T. Wright, *Anglo-Latin Satirical Poets and Epigrammatists of the Twelfth Century* II, 429 ff. and *ib.* 268 ff. On Chaucer's use of Alanus cf. E. Koepfel, *Herrig's Archiv*, xc, 149-151.

¹² Caius College, Cambridge, ms. 117, fol. 1-2.